

50M 444
Key?

THREE QUAINt ENCORE SONGS

BY

SIVORI LEVEY

-
1. HE MET HER ON THE STAIRS in D (D to E) and F
 2. DADDY AND BABSY in G (G to E)
 3. HIS LITTLE TEDDY BEAR in G (F to E)

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HE MET HER ON THE STAIRS.

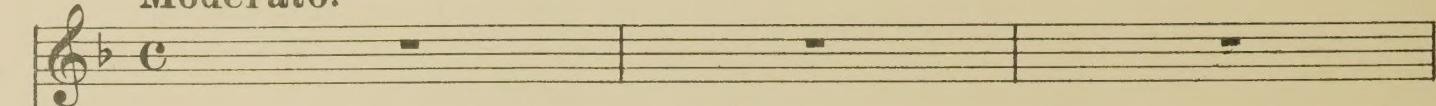
SONG.

Words and Music by

SIVORI LEVEY.

Moderato.

VOICE.



PIANO.



He met her on the stairs; 'Twas

a tempo

colla voce

with hushed voice

impulsively

dark,

and so he kiss'd her;

Then

crisply

Ped.

Ped.

*

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with some confusion.

said, — "I beg your par - don!" He
rall.

said, — "I beg your par - don! I
rall.

thought it was my sis - ter!" crisply
pp molto rall.

Romantically and with much expression. He
mf a tempo molto rit.

held her dain - ty hand, Quite
 * * * * *

a tempo
 * * * * *

glad he had - n't miss'd her; She
 * * * * *

mur mur'd, "Pray don't men-tion it;" She mur mur'd, "Pray don't
 * * * * *

* * * * *

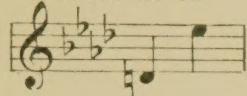
men - tion it;" GREAT SCOTT! it WAS, it WAS his sis - ter!!
 * * * * *

accel. ff f mf (may be spoken)
 * * * * *

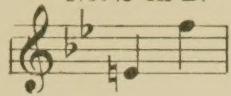
accel. ff f mf p fz
 * * * * *

ANOTHER GEM FROM THE PEN OF THIS GIFTED COMPOSER

No. 1 in A♭



No. 2 in B♭



No. 3 in C



In The Garden Of To-morrow

Words by
GEO. GRAFFE Jr.

SONG

Music by
JESSIE L. DEPPEN

REFRAIN

The musical score consists of three staves of music. The top staff is for voice, the middle staff is for piano (right hand), and the bottom staff is for piano (left hand/bass). The music is in common time, with a key signature of one flat (A♭ major) for the vocal line and two sharps (D major) for the piano accompaniment. The lyrics are repeated in each section of the refrain. The piano parts include chords and bass notes.

In the gar-den of to - mor - row, Will the ros-es be more fair?
Will we find re-lief from sor - row, Will there be more sun-shine th - e - re?
For each love flow'r that will blos - som, Some will die and fade a - way.

REFRAIN

In the garden of to-morrow,
Will the roses be more fair?
Will we find relief from sorrow,
Will there be more sunshine there?
For each love flow'r that will blossom,
Some will die and fade away.
Oh! I'd so much rather,
All my love flow'r's gather,
From the garden of to-day.

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Hermann Lohr's SONG CYCLES

For Low, Medium and High Voices.

FOUR INDIAN SONGS. For Low, Med. and High Voices.

Laurence Hope wrote "The Garden of Kama," and from this work the four Indian songs are selected, and by Indian is meant the Far East, not America. They comprise "Starlight," "Just in the Hush Before the Dawn," "This Passion is But an Ember" and, "On the City Wall," and are full of the mystery, the fascination, of the Orient. They are songs of Her, of The Love—past or present. "Starlight" is full of fierce passion, of frustrated desire, well noted in the couplet "Hither and thither I wandering go, with aimless haste and wearying feet." "The Dawn" has Oriental atmosphere, short and sweet, ending "I wait the sorrows of the day." "This Passion" is the sorrowful wail for the dead Love, She who is dead, it is full of strange restraint, for "I could not live and remember, and so I love and forget." "City Wall" is the blue-eyed Saxon versus the dark-eyed Mohammedan, "The Blue Eyes that Conquer, the Dark Eyes that Dream." I presents the tragedy of the Far East, where the soldier loves and runs away. "Oh, since Love is all so short, the sob so near the smile, Blue Eyes that always conquer us, is it worth your while?" Truly impassioned music, every bit containing character, is in this song, and indeed this composer has never done anything better than in these Indian Songs, of seventeen pages

SONGS OF THE SOUTHERN ISLES. For Low, Med. and High Voices.

"Star of the South," "I Dream of a Garden of Sunshine," "Cyprian Night Song" and "When Spring Comes to the Islands" are the four poems by Edward Teschemacher contained in this volume of seventeen pages, music by Hermann Löhr, well-known composer of "Little Grey Home in the West," "Where My Caravan Has Rested," etc. They are all love-songs of India, the first one closing with the impassioned "I pass to Pharos, hope and joy are born; How shall I greet her? as the night the morn!" Beautiful effects are in the "Dream," a revery ending with the words "Where the song in my heart shall be love's song, where the rose on my breast shall be you!" The "Night Song" has lovely melody and harmony, and perfectly beautiful in every detail is the last, a Spring song.

RUSSIAN LOVE SONGS. For Low, Med. and High Voices.

When the cycle of six songs, words by Katerina Bogosoff, covering twenty-seven pages, music by Hermann Löhr, appeared in 1921, it received much attention from singers and teachers, not to mention the press. The six poems deal with Dushka (Russian for Dearest), her brown eyes, the great Bazaars, the dark arbutus-trees, the Troika (three-horse sleigh), "Galubchik moi" (My Darling), the "Yamscheek" (driver of the Troika), and are colored throughout with the Russian atmosphere. There is local color a-plenty, deep expression, forceful climax, strong rhythms where needed, yet alternating with calm, tranquil melody-periods.